

now then

Andy Cropper / Rodney P / Roy Ayers
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EDITORIAL

As I write this, Festival of Debate 2019 is drawing to a close. On behalf of Opus and all its staff, I want to offer a heartfelt thanks to everyone involved – partners, sponsors, volunteers and audience members. After around 60 events of all shapes and sizes, we’re ready for a much-needed rest.

This is also the final issue of Now Then before our summer break, with the next print mag out in September. To stay up to speed, download the Now Then App for all the usual content over summer. We’re currently running a readership survey across social media, with plenty of prizes to be won for taking part, so please take a look if you’re a regular reader.

To close out the first half of the year, we’ve asked past featured artist Andy Cropper back. We are in awe of Andy’s work and strongly recommend you go down to Cupola Gallery in Hillsborough this month to see it in the flesh.

Have a great summer,

SAM
sam@weareopus.org

CONTACT

Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact emma@weareopus.org.

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Print Partner

Northend

Front cover: ‘**Bus Stop Gothic**’, 2018, acrylic and oil on canvas
Photo by James Bacon (The Sheffield Lens / GoTo Design)



‘Alley’, 2016
Acrylic and oil on panel, 50x50cm
London Road, Sheffield (<http://bit.ly/2Fitawh>)

LOCALCHECK

CO-OPERATIVES PAY DIVIDENDS

Richer Sounds in Broomhall has sold quality hi-fi equipment at cheap prices for years, with enthusiastic and knowledgeable service. Now aged 60, the founder of this national business has decided to give 60% of his company to the employees. That’s 60% of the way to mutual ownership.

The trend for baby-boomer business owners retiring has been noticed in the world of co-operatives. Doug O’Brien of the American co-operatives body NCBA CLUSA, speaking recently in Cheshire, predicted a ‘silver tsunami’ of opportunity for co-op conversions. This is only one way that co-operatives are growing. Around a billion people are now involved in co-operatives.

Among Sheffield co-operatives there’s a lot happening. Regather is changing to a different type of co-op with more community ownership. Red Haus cafe and bookshop on

what happens. It’s having power over planning.

Co-ops aren’t capitalist organisations, but they don’t fit into the voluntary sector either. They’re rarely grant-funded and don’t have to use market finance because there are co-operative loan funds instead. Slow but steady growth is common and so is mutual support.

When Co-ops Yorkshire & Humberside voted to close, it gave its remaining funds to help Principle 5 co-op resources centre runs its archive, library and reading room in Aizlewood’s Mill in Sheffield. This type of co-operation may seem like an unfair advantage and it would be the exception to the rule for other companies, where laws on competition apply. But co-operation between co-ops is different. In fact, it’s International Co-operative Principle number six.

“AROUND A BILLION PEOPLE ARE NOW INVOLVED IN CO-OPERATIVES”

Abbeydale Road is becoming a co-op. Alt-Sheff, the alternative website run by a co-op and hosted by Webarchitects co-op, is being relaunched later this year. Sheffield hosted a UK gathering of tech co-ops called CoTech last month, with accommodation help from housing co-ops. An academic workshop on community economies takes place here this month and so does the Community Energy England conference, with input from Sheffield Renewables. Also this month we have the annual Co-operatives Fortnight. Sheffield has co-ops for cycling, food, music, health, and even a co-operative pub, The Gardeners Rest in Neepsend.

Co-operatives are, like all organisations, always changing, but they plan for the long term, with loyalty to the people in them. Established co-ops have a maturity and sense of solidarity that many hire-and-fire companies can only dream of.

Every co-op is owned by its members and ultimately steers its own destiny. Problems can be resolved by committee agreements. Contrast that with most jobs, where workers don’t get a say in

Although each co-op has to look after itself, it’s also part of a movement. This means working with other co-ops in preference and the result is growth for all co-ops. If it’s dark, you may light a candle. If you share it with someone else who’s got a candle, even better.

If you’re thinking of starting a co-op or converting an existing business to one, you’ll find many comrades ready to support you. Sheffield Co-operative Development Group can lead you through the legal and organisational stuff. Principle 5 is an organisation offering information, named after a co-operative principle number five - education, training, and information.

Why not join the co-operative wave this year?

Hosted by Alt-Sheff

sheffield.coop | alt-sheff.org

HOW LOCAL COUNCILS WORK

4 June - early July
WEA Sheffield Learning Centre, S9 3RH | £35

‘Active citizen’ Nigel Slack offers this course with the Workers’ Educational Association. Across five sessions he shines a light on how councils make decisions and how people can have a say in their sometimes complex processes. enrolonline.wea.org.uk

PEACE IN THE PARK 2019

Sat 8 June | 12-8pm | Ponderosa Park, S10 1BA | Free

Sheffield’s music and peace festival offers five music stages, food, campaign stalls and kids’ activities. It’s free entry, run entirely by volunteers and funded by donations and fundraiser gigs. MIMO. peaceinthepark.org.uk



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Tuesdays: Fresh Pasta by Seasons
Mondays: Indian by Masala Kitchen

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Public Events

Mondays: Extinction Rebellion from 6pm
Tuesdays: Yoga with Leonie from 5:30pm
Wednesdays: Currently available
Thursdays: Yoga from 5:30pm and African Drumming from 7:30pm
Fridays: Monthly Life Drawing with ELC
Saturdays: The Clothing Exchange on the last Saturday of every month

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ICON ECONOMICS

THE BUYING AND SELLING OF EMOTIONS

Photojournalism is all about provoking a reaction. After advertising and marketing, it's arguably the most powerful example of using emotion to sell a product. Whether or not the digital age changes this is now a hot topic, as social media giants come under increased pressure to edit material, in the process conferring more responsibility for online content.

We need to question, debate and have a clear steer on what we want from public domain imagery. The 'we' is now a wide constituency, no longer neatly packaged into tabloid or broadsheet. We remain powerful consumers despite this fragmented market and as with any product it is us who demand images. Be they of fluffy royal babies (sentiment, not the baby) or horrific war scenes (Kenneth Jarecke's 1991 burnt out tank and soldier), they are taken on our behalf.

Re-reading Harold Evans' 1978 book, **Pictures on a Page**, in the 21st century provides the sensation of mixing Mrs Beeton with Heston Blumenthal - familiar ingredients, but curious results.

ter on a Saigon roof; Patti Hearst with a gun; a burning Buddhist monk. They all told a story in a single image, some captured from a moving reel.

In defence of the static image, Evans writes: "The moving image may make an emotional impact, but its detail cannot easily be recalled." This quote pre-dates 9/11 but post-dates JFK's assassination, and these two axis events arguably provide macabre testament to it. What do we recall most clearly about the World Trade Center tragedy, the moving planes or the static shots of those who 'chose' to fall from the buildings? The grainy, open-top car footage the moment JFK was shot or that blood-stained Chanel two-piece, which Jackie Kennedy continued to wear for days after the event?

In a world where we increasingly emote first and intellectualise later, the power of the visual image increases. The rise of extremism preys on hooking negative images to emotions, a recent example being photography used by UKIP and the Vote

"WHEN WASN'T IMAGERY POLITICAL?"

Evans' guiding principles for images were animation, relevant context and depth of meaning. Perhaps, in the vast galaxy of the topic, this stands the test of time. In an era of sensory overload, we ingest many forms of information, often through moving and static images. When the camera shutter no longer clunks and the typewriter no longer clatters, does the nature of the subject change?

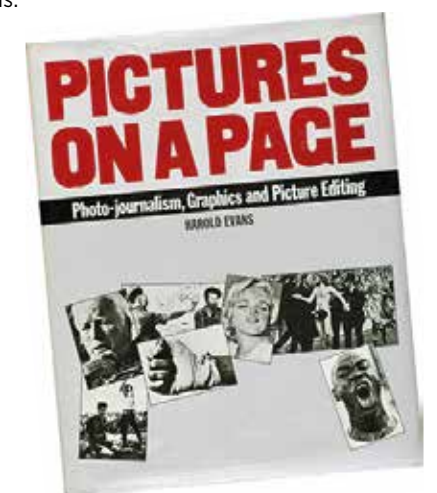
As time passes, images have had more interpretation and more photographer intervention. It's not surprising that the iconic image of the girder workers, lunching 800 feet above the streets of New York City, was a staged moment, part of the pre-publicity for the Rockefeller Center. A more chilling revelation, many years after the event, was that the Bihars bayonetting image taken during the war in Bangladesh in 1971 was a staged invitation to photographers, a modern form of gladiatorial murder to make a political point.

Are selfies and live streams just modern versions of this? And when wasn't imagery political? To use a cliché, the list really is endless: the corpse of Che Guevara; the WW2 soliders on Iwo Jima raising the US flag; the Spanish freedom fighter; Planet Earth from space and the first moon walk; the student in front of a tank in Tiananmen Square; the investiture of the Prince of Wales; the Blackpool Belles on the front of Picture Post magazine; a helicop-

Leave campaign to link our EU membership to vast and uncontrollable immigration into the UK.

Images become social history icons only with the passing of time and only if we, the consumers, accept this label. In keeping with other forms of captured media, we need to keep a healthy watch on the motivations and agendas of those who act as agents of our emotions.

Julia Moore





'Stalls', 2019
Acrylic and oil on panel, 50x50cm
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RODNEY P

BEATS, BARS & DOCS AT SHEFFIELD DOC/FEST

Rodney P was part of the seminal British hip hop group London Posse, who are widely credited as the first to rap in London accents in the late eighties.

Later going on to be a respected solo artist, MC and broadcaster, Rodney has well over 30 years of experience in music and has recently brought this to bear in three BBC Four documentaries: *The Hip Hop World News*, *The Last Pirates - Britain's Rebel DJs and Bass*, and *Beats and Bars - The Story of Grime*.

Rodney comes to this year's Sheffield Doc/Fest to talk about his documentary work, as well as hosting a party at DINA with DJs Charlie Sloth (Beats 1) and Jordss (Rinse FM, Repräsent). He told us more.

What first got you involved in documentaries and what were you looking to achieve with these films?

For me, it's important that we archive these stories, and we do it authentically, because if we don't do it, them stories are

going to be lost. Time's passing and it seems often that these stories that are so fundamental and important to the growth of the music scenes in the UK are often not recorded.

The technology has taken leaps and bounds, so now everyone's got a camera in their pocket. But when we were active - when the group I was in, London Posse, was active - there wasn't that much archive being made, there wasn't that much video being made. Those days people had massive video cameras and recorders on their hips. But we're in a time when thankfully a lot of those people are still here and still willing to tell their stories, and we were lucky enough to be able to capture some of them.

I think it's Jammer in your grime documentary who says pirate radio for him was Top of the Pops.

Absolutely, the same for me. Me and Jammer come from different generations, but I would say exactly the same thing. The importance of pirate radio is unquestionable and it doesn't get the light that it deserves. I would say even the pirate radio

that pre-exists black music radio - Radio Caroline and all of that stuff - it played an important part too in getting other kinds of music to the public. Pirate radio, on every level, has been incredibly important to music in this country, and every kind of music in this country. Not just grime, not just hip hop and not just soul and reggae. All of it.

It's important that we connect those dots and tell those stories for future generations, so that they can look back and see how this journey has been fought and won on their behalf.

Having seen so many rises and falls across your career - particularly in the UK hip hop scene, which is having a renaissance at the minute thanks to labels like High Focus Records - do you still feel the same as you did about the genre as a means of expression?

You could almost say there is a need now for a new pirate renaissance to get some of this new underground music out to the masses. High Focus are doing so well at creating their own audience, but it's still a very niche thing, because they don't get that commercial support. Right now drill and trap are the main focus. You listen to [BBC Radio] 1Xtra and you're gonna hear drill and trap and certain kinds of hip hop, constantly all day. And that's not to take away from what these young guys on the drill scene and the trap scene are doing, but there is so much going on. Hip hop is an extremely creative space, but we have a very small window of what we see commercially and that's a shame to me.

Obviously trap and drill are US exports, and we're putting our own stamp on them, but grime's a bit different in that it's authentically British.

blessing." And in terms of the music that makes sense. When we're being pushed against and being fought down, we really stand up and come out swinging. But I don't think that's absolutely the thing that does it. I think that level of creativity and that level of expression has to come out. People have an innate need to have their stories and their voices heard. When you're being pushed against you push back even harder, but I think it would exist anyway.

The other dimension of grime is that we saw it become a political force at the last General Election, with young people mobilising around the #Grime4Corbyn movement, which you could argue was a major factor in why the Prime Minister couldn't get a majority in parliament, which has had a huge effect on politics in the last two years.

Hip hop's always been political, indie has always been political - you've always had your Billy Braggs and your Rock Against Racisms, and all kinds of political movements within music - but I think grime becoming politicised really helped galvanise that youth vote in one place. They really had a voice and I think that can only be good. This country is going through some huge changes and the voice of young people needs to be heard, because those changes are going to affect them the most.

What are your plans for the near future and are there any other films you want to make?

We're looking at ideas for new documentaries now, about different styles of UK music that could do with some light being shone on them. What we actually get green-lit for remains to be seen, so I won't go too far on that. And then I've got my

"PEOPLE HAVE AN INNATE NEED TO HAVE THEIR STORIES AND THEIR VOICES HEARD"

I have this argument with UK hip hoppers, when I say that in my mind, grime is the purest form of UK hip hop that we've ever had. In that window of time, it was the purest UK sound of hip hop that we've ever had. The way grime uses hip hop, and UK garage, and jungle, and all of these sounds that originate from here, and uses it to make this new form - that's very hip hop.

I've always been a fan of grime and at some points that set me outside of the traditional UK hip hop scene, who can be quite stush and really quite elitist in a way. But I mean we went through that as London Posse. When we came out as London Posse using English accents and reggae samples, we were told that, 'That's not hip hop'. It still took another ten years before everyone had to rap with a UK accent. It took a while for that change to happen but it was an important change, because if we're not rapping in our own voices, what are we doing? We're just pretending. I think by the time we got to grime we were being honest with ourselves.

The establishment often sees these new musical movements as a threat to the order of things. You talk about form 696 in the grime documentary, which the Met used to shut down grime events in London. Does real music need something to push against, some kind of authority to rail against?

It definitely doesn't hinder it. Nipsey Huddle, who died recently, his last tweet was, "Having strong enemies is a

album coming out in September on TruThoughts. I haven't had an album out for about 15 years, so I'm looking forward to that. So yeah, look for me - Rodney P, back on the road.

Sam Walby

@rodneyp_uk

Rodney P talks about his music documentaries at Sheffield Doc/Fest on Saturday 8 June and hosts a party at DINA on Sunday 9 June. Tickets via sheffdocfest.com.

LOWER PITSMOOR

SIGNS OF THE TIMES

Yes, it was me. I can explain. But before I do, let me say that for the most part I think the continued development of Kelham Island is a good thing, benefiting all surrounding areas and many of the businesses within. The pubs are good, there are many nice places to grab a coffee or see a band, and all are very welcome. But I do think the media coverage of the area is in stark contrast to its nearest neighbour, Pitsmoor. Look for yourself. There are plenty of pictures promoting Kelham Island and Neepsend, acres of promotional text listing its many advantages and amenities. There is apparently no crime, no litter and no social problems of any kind.

Now try to find something positive written about Pitsmoor. Nothing leaps out, does it? Crime, drugs and poverty are all anybody wants to write about, ignoring the great cultural happenings and family-friendly atmosphere. There is an underlying assumption that areas occupied predominantly by the relatively wealthy are in some way more worthy than those occupied predominantly by the relatively poor.

Of course, Kelham Island has been recently developed and there are many more apartments left to be sold, so this disparity has a strong financial incentive. It has to be said that this is not the case with Pitsmoor.

Pitsmoor has provided a haven for the dispossessed, new immigrants and those who wouldn't otherwise be able to afford their own home. It has a cohesive community made up of many other communities. People, on the whole, treat each other with respect and tolerance. If the character of Pitsmoor was in any way like the image portrayed by the media, the place would be in constant uproar. Instead, I and many others choose to remain here and bring up our children here, because we know we live in a place that we can take pride in. Pitsmoor demands that you engage with it. You have to talk to your neighbours and the people around you. The area is all about inclusivity, whereas Kelham Island is about exclusivity. But with no parks or gardens, no corner shop, surgery, pharmacy or post office in Kelham, one questions which is the more deprived area.

I worry about Kelham Island's monoculture. It seemed to me they needed an injection of diversity and inclusivity, so I included them - by renaming Kelham Island and Neepsend to 'Lower Pitsmoor'.

Crowdfunding was easy to organise and street sign companies apparently ask no questions. I spent a happy morning putting up three signs - which in all particulars conformed to highway regulations - saying 'Welcome to Lower Pitsmoor'.

How you regard the signs will say a lot about you. Personally I think they are entirely in-keeping with Pitsmoor's spirit of inclu-

sivity and getting along with its neighbours. I was not without my critics. One note I received read: "What I don't like is that it flips us from celebrating Pitsmoor, our creative, diverse, friendly community, to looking like we're wanting to undermine or attack (rather than tease) another community. They've formed a community association, started to campaign around improvements needed [...] There aren't wildly expensive houses there, and before the new stuff not really any housing at all [...] It's better to build solidarity - even with some teasing (!) - than to do what feels like attacking individuals, rather than criticising the systems and values that create differences in wealth and privilege." I can't really argue with that, apart from to say that characterising my actions as an attack is a little dramatic, and that certainly no individuals were targeted.

A week after the signs had gone up, I had a look around and found they had all been efficiently removed. It would seem that associating Kelham Island with Pitsmoor is seen as unwelcome or threatening to someone. I'm sure those who took down the signs do not represent all citizens of Kelham Island and that together we can win the argument against 'Kexit'.

So Kelham Islanders, welcome to the neighbourhood. Just don't start believing your own publicity or our reputation too much. And remember: Pitsmoor is no more of a pit than those below it - and no Kelham is an island.

Please return signs to Martin Currie



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EXILE

IN AN UNTETHERED TIME

It had been unseasonably warm and sunny all week. Daffodils and crocuses dug out their springtime head-dresses, café chairs shuffled outside, students erupted into a riot of shorts and flip flops, cherry trees donned their aristocratic wigs. It was as beautiful as it was wrong - and it was out of my control.

I stopped for coffee in Broomhill. I recognised the man at the next table with his back to me, a sporty guy from my school with prematurely muscular shoulders, close-cropped black hair and pale brown, south European skin. He hadn't aged a day in 25 years.

Soon after, I arrived at the railway station. Here was another man, a little taller than me, with unruly, gingerish-blond hair, his bright pink earphones contrasting with his sober blue jacket. He was unmistakably the seven-year old son of my friend Dean, suddenly grown up. I was staring 25 years into the future, though the trains hadn't improved.

scientists, stymied the education system. As it turned out, I had been powerless against them.

The sun strolled across the cloudless sky. The paparazzi piled in, rattled off a million shots of me signing the duplicate documents and making pronouncements about the good causes I would now be dedicating myself to. Then they swarmed out, leaving behind a confetti of coffee cups and half-eaten pastries. Exile was now very quiet. I gnawed listlessly on a flapjack.

The waitress brought my bill. I stared at her, aghast. "I'm sorry, I don't carry money," I said, thinking of all the currency that would now have to be minted with someone else's face. She replied passively. "That is understood, sir, but you will appreciate that free lunches are not on the menu here. Whenever you return with your payment for today's meal you will be most welcome."

I sat on a stone bench in the plaza and after a while I dozed

"IT WAS AS BEAUTIFUL AS IT WAS WRONG"

Time had become untethered. Through the train door was a dance floor, 50 years across, the seasons revolving and flashing, everyone I had ever known milling around at the same party. Some greeted me with a hug or a peck on the cheek. A chubby man turned away from the woman he was flirting with, grabbed me by the shirt and shoved me angrily. I wriggled away, found a door and burst outside into the daylight, on a shiny new plaza I didn't know.

Hunger dragged me into the trendy-looking Exile Café. The A-board outside bore the healthy-eating motto: "Breakfast like a king, lunch like a prince, dine like a pauper." A young suited man beckoned me to a highly-polished table. A waitress glided over, bringing coffee in a copper pot, a tiny, stemmed glass of Calvados and a soft-boiled duck egg, the top sliced cleanly off, the yolk pocked with pink peppercorns. It was sensational.

As I finished, the suited man returned with a folder of papers. "Sir," he began, a little tentatively. "This first document confirms your decision to dissolve your government. Please sign here. This second document declares your abdication. We have a replica of each for the press conference."

I pondered morosely how I'd failed to put anyone against the wall for this mess. The charlatans who had driven the country to the edge, hijacked the media, discredited the

off. Swiftly, a uniformed woman materialised. "I'm afraid you can't sleep here, sir. Are you homeless?"

I opened my mouth to ask her, 'Do you know who I am?' but stopped myself. Fumbling in my pocket, I found a train ticket. "That will get you back safely," the woman said, and pointed me towards the station.

Andrew Wood



Photo by Mathew Schwartz on Unsplash

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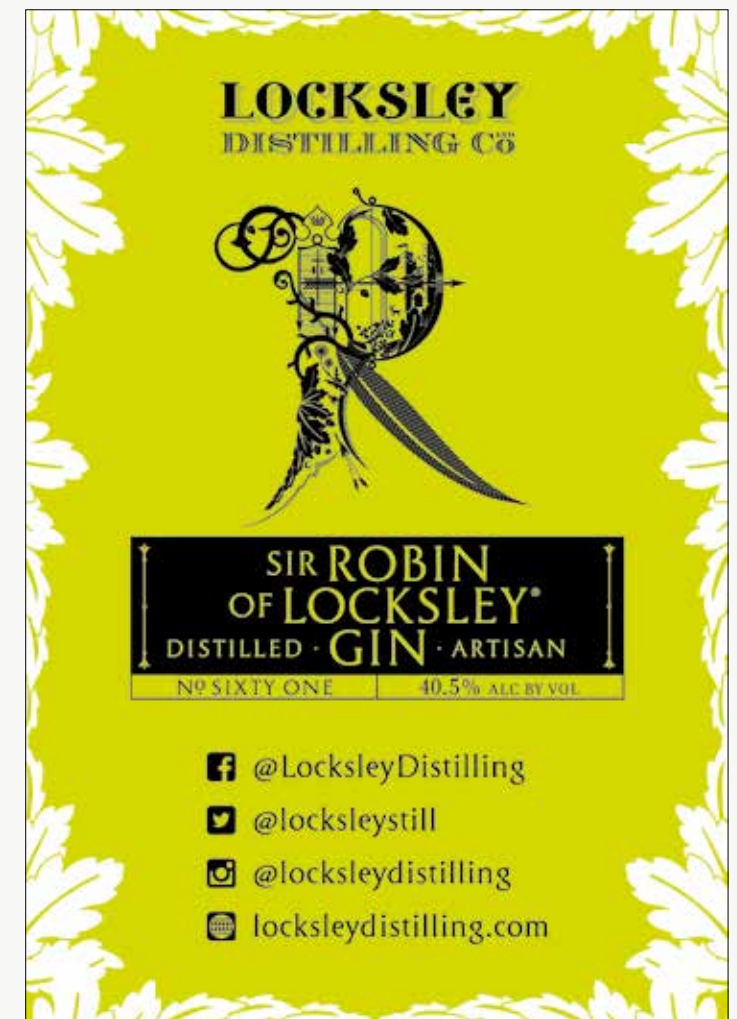
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'20th Century Relic', 2019
Acrylic and oil on panel, 25x25cm
Fargate, Leopold Street, Sheffield (<http://bit.ly/2V878Qd>)

SUMMER EATING & DRINKING



FOOD

WASTE NOT...

Millions of tonnes of food and drink is thrown away every year in the UK and much of this waste could have been avoided. Shocking, isn't it?

Then there's the global picture. Many people don't have enough to eat and the environmental impact of food production is huge. We all need to take responsibility for living more sustainably and minimising food waste where we can.

At home there are ways we can make a difference. It just takes a bit of organisation, with better meal planning, buying what you need and making a weekly list of meals to keep you on track. You'll find that you save money, throw less food away and discover a few new recipes along the way.

Try using the whole ingredient. For example, did you know you can grate avocado stones and use them like nutmeg? Avocados can be frozen too. Adding parmesan rinds to risottos and soups will give extra flavour. You can

same time. Go to your local farm shop or greengrocers and enjoy fresh produce when it's at its best. You'll find there's less plastic and pre-packed fruit and veg too.

Collectively, we can work on reducing food waste as well as helping to build sustainability. This extends to building communities around food, from feeding people to tackling isolation and loneliness. Food banks, charities like the Cathedral Archer Project, and organisations such as the Food Works (formerly Real Junk Food Project) and Food Hall are all delivering these vital services in Sheffield.

Food Hall are currently developing the National Food Service to create more opportunities for social eating spaces. "Many more people could enhance their wellbeing with social eating and this is why growing a National Food Service together is such an important goal," they say. Check out their podcast to follow their progress and hear about upcoming events.

"SAVOURY ICE CREAM, ANYONE?"

use chopped broccoli stalks in stir fries or to make soups. The same goes for cauliflower and it's also great in curry and pasta. Most veg is perfect for soup or you can use it to make cakes, from beetroot brownies to carrot cake. Any vegetable peelings can be used to make stock, frozen or used for compost.

For vegan meringues, you can use chickpea water instead of egg whites. Leftover beans or pulses can be turned into hummus and dips. Just add your favourite spices, garlic, oil and lemon juice. Sour milk is fine to use when making soda bread or farls, a type of bread from Northern Ireland which is cooked on a griddle.

Bread is one of the most common items thrown away and stale bread can be used for some delicious recipes. Savoury ice cream, anyone? You can whizz it into bread-crumbs, add anchovies, oil and garlic, saute in a pan and toss through pasta with parsley. Make bread and butter pudding for a sweet treat or get organised by splitting a loaf, freezing and defrosting as you need it.

Try to shop locally and buy seasonal ingredients. This helps independent businesses and the environment at the

Here's a spotlight on what's happening in Sheffield and some more tips to help you minimise food waste.

Ros Ayres
@Nibbly_Pig



OUR COW MOLLY

Cliffe House Farm, Hill Top Road, S6 6GW

"We have zero food waste with our milk, cream and butter. Everything we produce is done to order, down to the nearest bottle. For our ice cream, any leftover goes in a tub and is sold as 'Russian roulette', as you've no idea what flavours are in there.

"Our milk comes with ten days date but is good for 14 if you look after it. The poly bottles are made in Sheffield and are easily returned back to polymer beads and re-used for non food grade plastics like shampoo bottles."



FORGE BAKEHOUSE

302 Abbeydale Road, S7 1FL

"We aim to keep food waste to a minimum but as we don't use additives or preservatives, we have an additional challenge as our products tend to have shorter shelf lives.

"Any unsold bread we have is sold at half price the next day. If that doesn't sell, it goes to feed the pigs at Heeley City Farm. We've recently added a refrigerated counter, which means many of the products we used to keep at ambient temperature are good for longer.

"For leftover bread, try Italian recipes like ribollita soup and panzanella salad, which use older bread. Leftover bread is great used to make croutons."



FOOD WORKS SHEFFIELD

49 Carlisle Street, S4 7LJ

"Established in 2015 as The Real Junk Food Project Sheffield, Food Works evolved as an independent organisation in 2019 and now saves a tonne of food per day from being wasted.

"To help reduce food waste at home, plan your meals so you only buy what you need, do batch cooking and freeze meals for the future. Knowing the difference between 'use by' and 'best before' dates helps. You need to adhere to 'use by' for safety, but 'best before' is just a manufacturer's guideline. It isn't related to the safety of the food."



FOODHALL

121 Eyre Street, S1 4QW

"At Foodhall we cook with surplus food which otherwise would have gone to landfill, feeding as many as 200 people a week.

"We believe food waste and food insecurity are some of the foremost environmental and social problems we face. We also believe social isolation affects society just as seriously, and that eating and cooking together is the best way to combat loneliness and build stronger communities.

"Make the most of bananas. We're always collecting loads of bananas. Try making vegan ice cream by chopping them up, freezing and blitzing with coconut milk and peanut butter. Re-freeze and enjoy whenever."



'Arts Tower', 2018
Acrylic and oil on panel, 50cm x 50cm, not in show
Viewed from within Weston Park, Sheffield (<http://bit.ly/2ltVjjk>)



**Uncertain Spaces:
Kenopsia**
8 June – 6 July
Opening 7:30pm Friday 7 June

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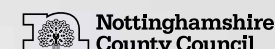
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www.earthandfire.co.uk

A big thanks to everyone who came down to our show with Roger McGough, Buddy Wakefield and Stan Skinny last month at the Abbeydale Picture House. It was great to be part of Sheaf Poetry Festival.

We had the chance to interview Benjamin Zephaniah this month ahead of his performance in Sheffield as part of Migration Matters Festival and we just couldn't pass up the opportunity to speak to one of Britain's best-known poets.

We've also got one poem for you this month from one of our regular contributors, local writer Jonathan Butcher.

Joe
joe@weareopus.org

GORILLA POETRY

Mon 17 June | 7:30pm | Gardeners Rest | Free

Sheffield's friendliest open mic returns for another instalment at The Gardeners Rest. If you'd like a slot, just turn up and put your name down.

NIKESH SHUKLA

Tue 18 June | 7:30pm | Crucible | £13/£0 concs

Join bestselling author and editor Nimesh Shukla (**The Good Immigrant**) in conversation with former Lord Mayor Magid Magid as they talk about their experiences with the 'hostile environment', Brexit Britain and the route into an immigrant planet.



Nimesh Shukla

Sunday

That slow sky staggers down.
Over the soot-stained slates
and mile-wide pot holes, over
the smashed shop fronts and
unmanned privet hedges.

That sky drifts over feet, that
slowly ware down grass verges
with constant half miles. Past
the day walkers that nod politely,
but without recognition.

That same sliver of despondence,
that flows from food banks to up-turned
parks. The same eyes that look with
nothing but contempt, like cracked marbles,
that reflect anything but light.

The brick houses still remain the same,
any attempt at white-wash has now faded.
This road still twists like mattered hair,
dragged back from its scalp. Just to continue
seems enough to keep the wolves at bay.

Jonathan Butcher

BENJAMIN ZEPHANIAH

Benjamin Zephaniah is one of Britain's best loved writers, broadcasters and musicians. Born in Birmingham, his career took off in the 1980s after moving to London in his early twenties and performing dub poetry across the capital.

Since then, Zephaniah has published books, poetry and prose for children and adults, and worked with some of the biggest names in music, including The Wailers, Sinéad O'Connor and Sheffield's own Toddla T. We caught up with him ahead of his live show at The Leadmill on 21 June for Migration Matters Festival.

What can people expect from your live show at The Leadmill?

It's modern reggae, very danceable and heavy on the bass. You can't have reggae without bass. It's a Benjamin Zephaniah gig, so there's lots of social commentary, poetry set to music. It's modern dub poetry in the true sense.

Your performance is part of the Migration Matters Festival in Sheffield, which celebrates the contribution of migrants to British society. What do you think the atmosphere is like for people who have a history of migration in the UK?

It can be pretty negative at times. I remember being in Sheffield many years ago, when the city announced itself as one of the first Cities of Sanctuary for refugees, which I thought was absolutely great. It says, 'Look, I know things are tough for us, but things are worse for you, so we welcome you into our family.'

I remember going back to Birmingham and wanting them to do the same. The strange thing is, if you look at Britain, almost everyone here came from somewhere else. We should be proud that we take people from all over the world and we help them feel British.

You've been involved in poetry, music and activism for

decades. What are the lessons younger activists can learn from your experience of being involved in campaigns in the 1980s?

A lesson the younger generation could learn from is that taking to the streets is still important. People are trying to separate us by nationality. There's a lot more flag waving now than there was when I was young. I think a lot of young people are starting to understand that actually borders are fake, nationality is fake. We are humans. If we were attacked by aliens from outer space, we wouldn't want to protect our patch of Sheffield or Birmingham, we'd want to protect the planet. We are all one.

What do you think are the stories we need to be telling ourselves and other people to help revolutionise Britain?

Getting in touch with ourselves is one of the most important things we can do. I really believe that we've lost confidence in what we can do. Humankind has been here for thousands of years. For most of those years we have been without government. But you tell people about anarchism now and they always say, 'What would we do without a government?' It's a lack of confidence.

Some people hear the word 'anarchy' and imagine what the media calls anarchy, which is people going crazy in the streets. True anarchy is just people taking control of their lives at a grass-roots level, and not leaving it in the control of people who live a hundred miles away in London. What I propose is going back to the principle that we can sort things out ourselves. We don't need experts on 'us'. We need to have confidence in our spirituality.

Joe Kriss

Benjamin Zephaniah & The Revolutionary Minds come to The Leadmill on 21 June. Tickets via leadmill.co.uk.



WHAT'S NOT TO LIKE?

JUST A SHORT TRAIN RIDE AWAY

MIGRATION MATTERS FESTIVAL

migrationmattersfestival.co.uk

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Facebook MigrationMattersFestival

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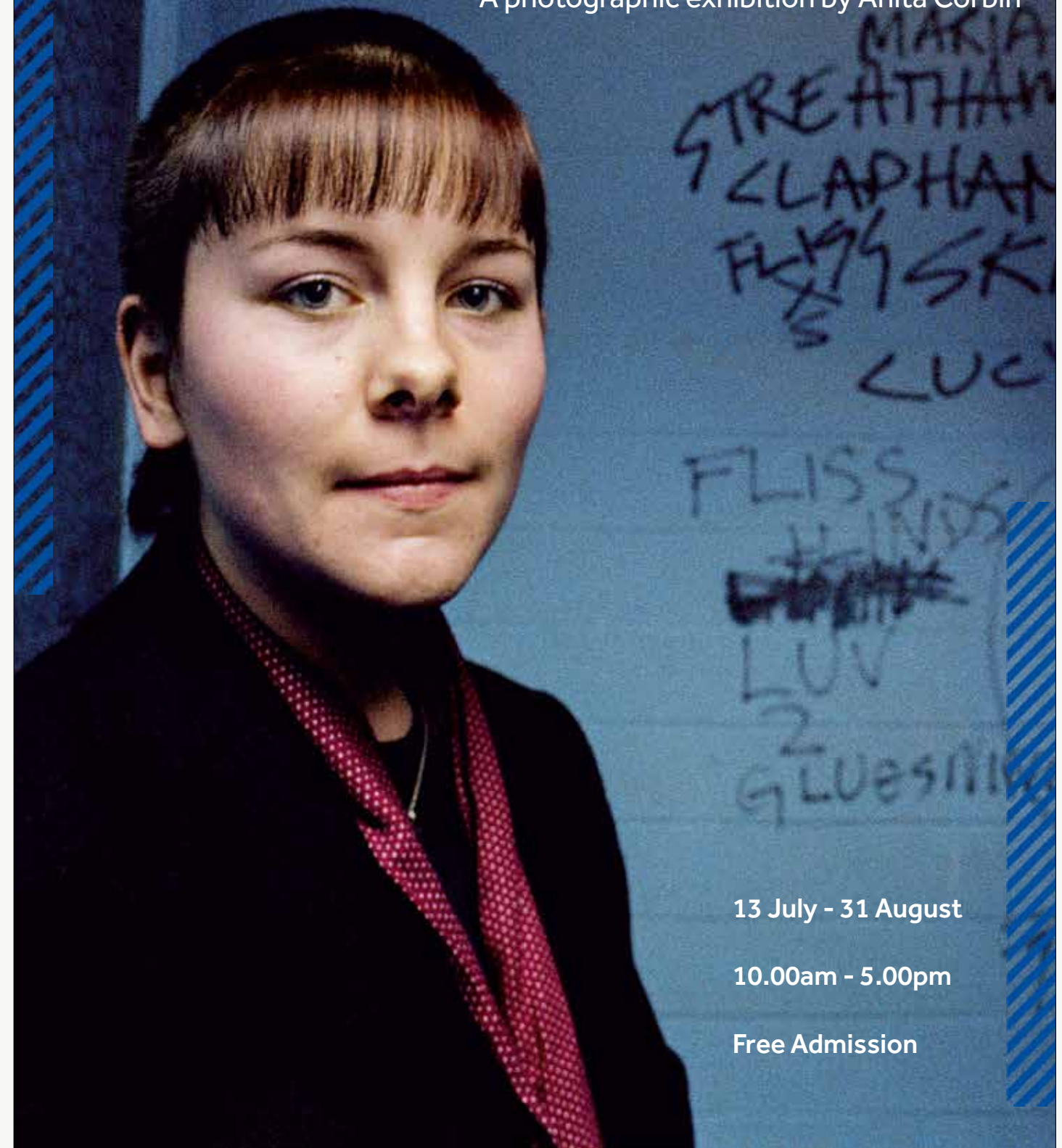
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The lives, tribes and spirit of British Women
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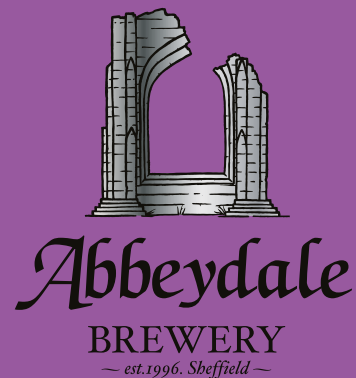
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MORLEY'S FUN PAGE

I LIKE FUN AS MUCH AS THE NEXT PERSON BUT THERE'S A TIME AND A PLACE



KROPOTKIN'S CRAB

Yachts are a signifier of wealth and luxury because owning and maintaining a boat as a hobby takes an amount of money and spare time that no just society would allow any individual to have.

After being invited to stay with my friend on his yacht in Brighton I discovered that the reality of living in one will melt those associations into the brine. During the off-season, the marina becomes a shanty town of people lured into floating caravans by cheap rent in an increasingly expensive city. At night seagulls drop crustaceans from heights great enough to shatter their tough carapaces. If you want to relieve yourself after hours you'll need to navigate the slimy jetties as crabs die around you like someone cracking walnuts in the dark.

"Have you heard about Kropotkin's crab?"

I didn't understand the question. He explained that the 19th century Russian naturalist and anarchist Peter Kropotkin wrote his essays on mutual aid - the principle of mutual voluntary co-operation which went on to become a founding principle of anarchist-communism worldwide - by observing a crab flip over another crab that was trapped on its back in Brighton Sea Life Centre in 1882. He suggested we go to visit it.

"Won't it be dead by now?"

"I heard that crabs can live forever."

That didn't sound right to me. I remembered the sound of walnuts in the night.

At the Sea Life Centre, every tank had two or three colourful fish that were named, colourful and conventionally attractive, and a cluster of unlabelled, non-descript proletarian grey fish which padded out the overall fish population without taking any attention from the celebs. It felt a lot like Brighton Sea Life Centre, one of the birthplaces of anarchist intellectual discovery,

was imposing some of the worst elements of western society onto the fish in the form of a caste system. My urge to tweet was hitting fever pitch.

Eventually, it looked like we had seen everything this wet zoo had to offer. Not wanting to rule out that the crab was still lurking somewhere, perhaps in a special VIP area, I caught the attention of one of the less sullen-looking fishmasters.

"Excuse me. Do you know where I could find Kropotkin's crab?"

"I'm sorry, I've only worked here for a few months. I don't know everyone yet."

"Oh, no, uh... Peter Kropotkin was a naturalist and anarchist philosopher from the 19th century and he saw a crab here in 1882..."

I had approached this conversation with such an unreasonable amount of optimism. Suddenly it became obvious that both of us felt like we were drowning. I switched my tack.

"...how long do crabs live?"

"Crabs rarely live longer than 20-30 years"

"Yes. Of course. Thank you. Goodbye."

I felt my face glowing red. Sincerely asking to meet an animal that has been dead for over a century after two sleepless nights in the bow of a yacht. It was too much. To save myself further social embarrassment I tugged on a blood-red emergency switch, removing the glass from all the tanks, filling the hall with thick brine and allowing my body to be consumed by several varieties of uncelebrated, nameless grey fish.

It was lobsters. Lobsters can live forever. Their DNA replication process never degrades so they can never die of old age. They never weaken, slow or become infertile. But also, they never lift a finger to help anyone. Checkmate liberals.

Sean Morley is a writer, comedian and friend.

SEAN MORLEY (@SEANMORL)

CROOKES

AN INDEPENDENT HIGH STREET

Whether you're looking for fine dining, local beers, ethical shopping or a great cup of coffee, jump on the 52 and you'll find it on Crookes high street. With an ever-growing community of independent businesses and its own regular street market, Crookes is full of unique traders doing exciting things. Pop in and tell them Now Then sent you.

THE WHALETOWN COFFEE COMPANY

The Whaletown Coffee Company is a new speciality coffee shop, specialising in single origin espresso and filter. Owner Jordan has been in the industry for ten years and wants to educate people about good coffee in the least pretentious way possible! Whaletown also sells Sourdough Bagels, Macarons, Cakes and Patisseries.

227 Crookes, S10 1TE
I. @whaletowncoffeeco

SMALL STUFF

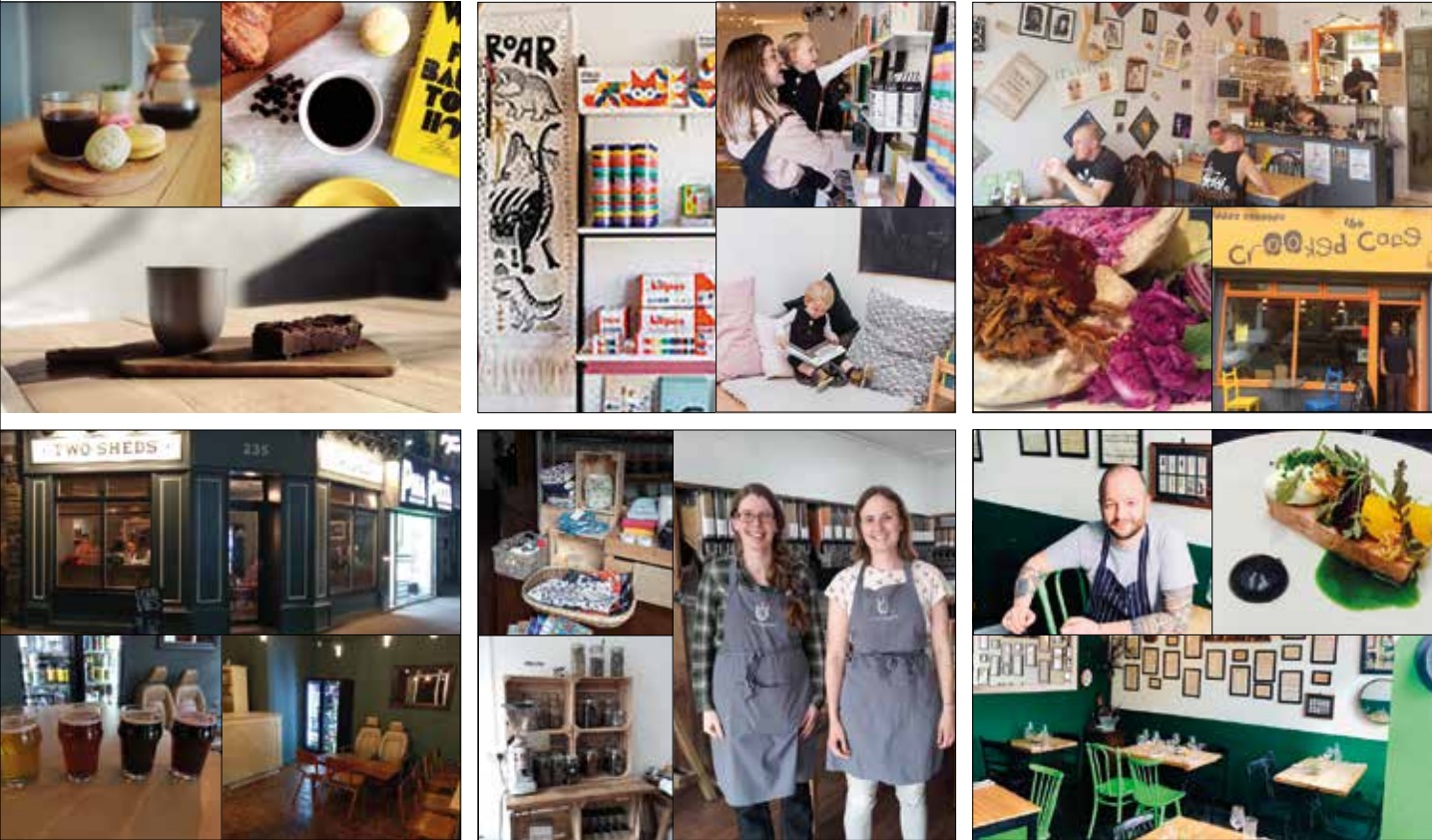
Small Stuff is an eco-conscious children's lifestyle store. Hellen stocks ethically made, eco-friendly and design-led high quality toys, clothing, decor and books for children. The store also offers a unique community space providing a calm, child friendly environment for cosy events and workshops, and a place for parents and carers to take respite or share an ethically sourced drink with friends.

170 Crookes, S10 1UH
I/T. @smallstuff_uk | F. wearesmallstuff.uk

THE CROOKED CAFE

Situated in the heart of Crookes, The Crooked Cafe is a lively eatery opened in 2015 which has a 'crooked' theme. We are open daily from 9am offering a varied menu with great breakfasts, excellent coffee, seriously good lunches, chef's specials and home-made cakes. All can be eaten in or taken away (telephone orders welcome). Looking forward to seeing you!

195 Crookes, S10 1TE
0114 267 1712 | F. thecrookedcafe



TWO SHEDS

The first micropub in Crookes, Two Sheds has a laid-back, cosy, coffee house vibe. They stock 4 cask and 4 keg beers, and over 30 products in the fridge for off-licence sale - with no fixed products, you can expect something new each visit. They offer 10% student discount every day until 6pm and are proudly dog friendly.

235 Crookes, S10 1TF
I/T. @two_sheds_pub | F. twoshedpub

UNWRAPPED

Unwrapped is a zero waste grocery shop on Crookes road. We sell a broad range of loose wholefoods, snacks and liquid (including detergent and bathroom product) refills. We encourage customers to bring their own clean and dry containers, and this in turn reduces overall packaging and single use plastic waste.

152-154 Crookes, S10 1UH
I. @theunwrappedshop | F. unwrappedshop

NO NAME

NO NAME is a small Bistro serving a short but continually changing menu that is based highly on seasonality and locally sourced market produce. We're a BYO alcohol Bistro, charing £1 pp corkage. We operate cash only and we highly recommend booking.

253 Crookes, S10 1TF
I. @nonamesheffield | F. NONAMEsheffield

'Scaffolding And Light', 2016
Acrylic and oil on panel, 50x50cm
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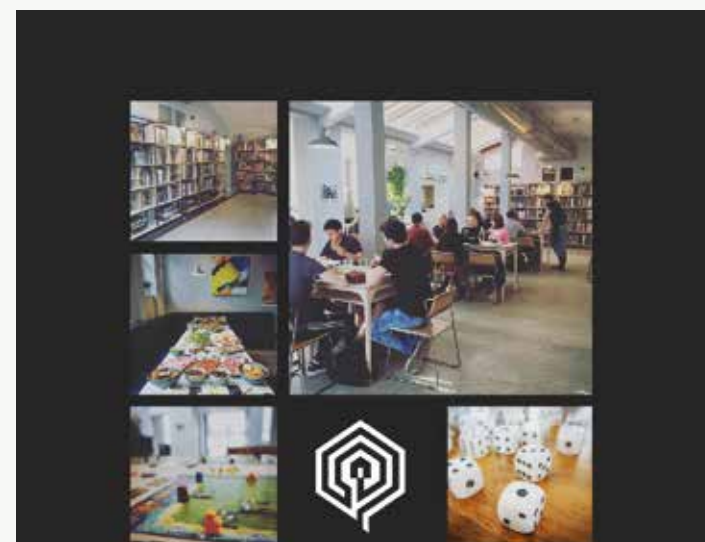
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Centre page poster: **'Construction'**, 2019
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ANDY CROPPER

THE FAMILIAR MADE UNFAMILIAR

There's a kind of pregnancy in Andy Cropper's work. The Sheffield-based painter, who first featured in *Now Then* in 2015, recently finished a wildly successful solo show at APG Works and has another one coming up at Cupola Gallery in Hillsborough this month, entitled *Uncertain Spaces: Kenopsia*.

Working from photos he captures himself on excursions across the city, Andy builds up his paintings using up to nine layers, blending Renaissance techniques with urban subjects to capture an eerie sense of becoming.

It's a great pleasure to once again feature Andy's work throughout this issue.

Kenopsia is defined as 'the eerie, forlorn atmosphere of a place that's usually bustling with people but is now abandoned and quiet,' and literally means 'seeing emptiness'. Can you tell us where the word came from?

John Koenig started a Tumblr blog, which he's been doing for a few years. He has a huge interest in etymology, so what

Every time I come across something that might visually fit within that 'uncertain space' theme, I just try and add it to the mix. The starting point is always when I don't know what I'm looking at, but there's an undefinable something that I want to paint.

I can get incredibly excited. There are times when I try to distract myself from it. And then when I'm starting to paint, I project all kinds of meaning. Sometimes it can be incredibly personal. Sometimes it's metaphorical. Sometimes the meaning will come at the end of the process of painting.

What's the timeframe for the pieces that will be featured in the upcoming Cupola exhibition?

I like showing old with new work, so the time period is going to be from 2015 through to now. I'm hoping for half of the work to be new, but there will be some familiar ones in the mix. It's going to be between 30 and 40 pieces.

After this exhibition, what's next for you?

There's a project I want to do at some point, which is rather than me putting forward spaces, other people putting forward

"WHEN I'M STARTING TO PAINT, I PROJECT ALL KINDS OF MEANING"

he's been doing is making up words. This blog, *The Dictionary of Obscure Sorrows*... some of these words are just beautiful. 'Kenopsia' sounds like it should've been around forever, but it's birth date is some time in 2012. So that's been around in my head for a bit.

Going into night time work, and making a choice to specifically go into night time, that absence of people, that weirdness... These are places where usually there is life and there is this sort of tension because of the absence of human life. The tensions he's talking about just seem right with what I'm doing.

You've done a few daytime pieces, but it's interesting that so much of your recent work is nighttime scenes. It almost needs the 'closeness' of the nighttime.

In 2015, I was very much still experimenting. I actively started doing walks. There was one particular walk where there was a huge temperature change, so mist just descended and cloaked everything.

Immediately, nighttime shifts the familiar into an unfamiliar space. What I'm doing seems to be understanding some of the things that help make familiar things odd.

Can you feel when you've caught a particularly good photo to work from?

spaces which they've had moments or experiences in, and me going along and interacting with them. I'm not sure how soon I'm going to do that, but at some point in the future.

Why do you consider yourself a realist rather than a photorealist painter?

Skill is a big part of what I'm doing, but I don't want it to be the main focus. I like people being able to see the marks in my paintings. It's why I'm also not shy about showing my process. I like that creation aspect, that a human being is behind this.

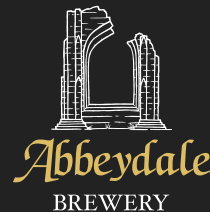
Sam Walby

**Uncertain Spaces: Kenopsia runs at Cupola Gallery (Mid-
dlewood Rd, S6 1TD) from Friday 7 June to Saturday 6 July.
Prints are on sale at artbyandyonline.com.**

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OCTOBER

11/ HALF MAN HALF BISCUIT
12/ GRACE PETRIE
13/ THE STRUTS
16/ SPONTANEOUS POTTER
18/ VISTAS
23/ JAMES ACASTER
26/ BIG COUNTRY
27/ AIRWAYS
30/ JOHN ROBINS
31/ JONNY & THE BAPTISTS

NOVEMBER

7/ NICK HELM
11/ MARIANAS TRENCH
13/ JAMES ACASTER
14/ MAVERICK SABRE
16, 17, 18/ BILLY BRAGG
20/ BETHANY BLACK
23/ FONTAINES DC
30/ THE DUALERS

DECEMBER

6/ WEDDING PRESENT
7/ MIDLAND
12/ CARL HUTCHINSON
13/ MARK LANEGAN
20/ IT'S ROCKMAS!

MARCH

25/ TOM BINNS

OCTOBER

23/ THE DUALERS



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‘Welcome’, 2018
Acrylic and oil on canvas, 100x100cm
Matilda Street, Sheffield (<http://bit.ly/2CM4J3r>)

MUSIC

PARALLEL LINES : NEW WAVE & BLONDIE’S PUNK-IN-OPPOSITION

Along with cat ownership, sourdough bread and mid-twentieth century interior design, one of my favourite things about being an insufferable ponce is my record player, and the associated ritual of rooting through record fairs with my husband to find forgotten gems from our parents’ collections.

We play them on Sunday mornings, escaping into stylus crackle-flecked, vignette-bordered memories of childhood. I recommend it. Listening to Eurythmics as God and Annie intended can almost have you believe that growing up in a depressed Midlands town during the Thatcher years wasn’t all that bad.

I was delighted to rediscover my early teenage obsession with Blondie in this way. My old copy of **Parallel Lines** came from my stepdad’s record collection in the cupboard under the stairs and was unplayable. But their masterpiece 1978 album happily abounds at record fairs, along with the other early

of male-dominated power.

But it’s not just about the well-worn critical furrows of ‘X Offender’ and ‘Rip Her To Shreds’, a song that apparently passes the punk muster, albeit begrudgingly. Throughout, in songwriting and delivery, Harry turns pop tropes into smirking, transgressively sexual kicks. The protagonist of ‘Look Good In Blue’ shamelessly moves in on her heartbroken friend (“I could give you some head / And shoulders to lie on”), while ‘Little Girl Lies’, with its winking guitar lick and bubblegum chorus, plays games with sexual and gendered morality. Gender norms are played with again on ‘Kung Fu Girls’ and ‘Rifle Range’, the latter another charged blend of violence and, through Harry’s vocals, female (homo)sexuality.

Blondie were often dismissed as ‘mere’ pop music. Reviews from the time always contained overt or implied condescension and misogyny, something The Ramones never had to deal with. Their 1977 hit, ‘Sheena Is A Punk Rocker’, a song with zero

“BLONDIE WERE OFTEN DISMISSED AS ‘MERE’ POP MUSIC”

Chrysalis numbers, 1977’s **Plastic Letters** and 1979’s **Eat to the Beat**. For most, this trio represents the high watermark of Blondie, the epitome of the new wave sound that grew out of the New York punk scene as the decade ground on.

But when it comes to it, it’s hard to separate punk and new wave as separate genres, as the boys’ club of rock historians would have us do. The idea that punk was a homogeneous phenomenon is laughably false. It was and still is used as a way of marginalising female and queer voices that were as much a part of the kickback against the bloated excesses of prog rock as angry young men with guitars.

Blondie, their self-titled debut, is a piece of subversive joy. All eleven tracks do what punk is meant to do: dispense with over-production, go back to the basics of rock ‘n’ roll forms and then twist them with brash, youthful derision. But there’s something even more clever about Debbie Harry’s perspective-shifting, twangy vocals that is reflected in the genesis of the songs themselves. ‘X Offender’, the lead track, offers a sly twist on a Motown girl group’s unrequited love ballad. But it attains even more punk kudos when you find out that Harry reworked it from a juvenile, on-the-nose number about a boy having sex with his underage girlfriend, written by bandmate Gary Valentine, into a song about female desire as a subversion

musical or lyrical complexity, is regularly hailed as a classic of the genre. But as ever, genre is a double-edged sword, used to divide both positively and negatively. The same is true with punk and new wave. But with Blondie, it feels like it’s mostly used to conveniently exclude a talented female voice from an aggressively-policed male club.

Simon Satchwell Giles

LIVE REVIEWS



ANDRO AND EVE: THE KINGDOM COME #5

11 May
Abbeydale Picture House

“You put a Twix up your foof... Does your sister know that?” says Shesus to the shocked audience member, as two nuns look lustily over their shoulder. The confessee looks around dismayed at their sister, who is also in the audience. The pair are invited onstage to talk it out in a public confessional, while the rest of the audience chant “Hail Mary Berry” in unison.

Is this the new daytime TV show, **Forgive Me Lord For I Have Sinned**, that we’ve all been waiting for? No, it’s Kingdom Come #5 and this is Shesus and the Sisters, absolving us all of our unsaintly behaviours.

The best part is that this was just the interlude entertainment. The rest of the show was a scintillating display of drag king finery in all its many forms. In a blur of fantastic outfits and fabulous dancing, the four acts blessed the onlookers with a glimpse of what paradise might look like. I didn’t realise I’d wanted to see someone perform dressed in leather to a soundtrack of Billie Eilish until I watched Romeo De La Cruz do it. Equally, Oedipussy’s romantic ode to pubic hair, ‘Let It Grow’, was as poignant as it was hilarious, and Benjamin Butch’s pithy performance of masculinity was mesmerising.

It wasn’t all fun and games, though that may be hard to believe. CHIYO used their second act to have a frank discussion with the audience about privilege. It was refreshing to see the platform used like that, because in the midst of it all it’s easy to forget the reason we were there in the first place: expressing our queerness together.

In the face of a thousand phobias, we have to recognise our own privilege and use it to lift each other up.

Noah Martin



FAT WHITE FAMILY

9 May
Leadmill

A papier-mache pig’s head sets the scene, its demonic grinning face illuminating the hollow of the bass drum. We stand, sipping cans of Red Stripe, waiting for the band to come out.

Fat White Family are known for their onstage antics. Rumours circulate about lead singer Lias Saoudi urinating on crowds, or spitting at them, or trying to fight them. It all seems much more plausible when you see the band take the stage, their infectious charisma spreading through the venue like influenza-induced delirium.

Within minutes Lias is halfway into the crowd, standing over them, staring them down, his head completely shaved except for a lank tail of dark hair where his skull meets the back of his neck. The mosh pits and the smoke machines start, and the rest is a fever dream of images and sounds that my brain has only just cobbled together.

Donning my reviewer’s goggles, retrospectively of course, it’s worth noting that although this current tour is to promote new album **Serfs Up!**, the band do a good job of integrating new songs with the old, constructing a set that is both familiar and refreshing. Some of the songs - particularly new ones, which tend to be a little more ambient - are injected with extra energy to fit the overall vibe. It could be argued they’re moulded into something they aren’t supposed to be, but that’s a fairly universal problem when it comes to live bands with varied discographies.

Sometimes, no matter how hard you try as a writer to remain cool and observant, it’s impossible not to get swept up by the atmosphere of a gig and find that your critical faculties have been essentially fucked. But could that be anything other than a compliment?

Liam Casey

LIVE PICKS

VAUGHAN WILLIAMS, WEBERN & MAHLER

Sat 8 June | Victoria Hall Methodist Church
£10 (£8 concs, £5 U18s / students)

Three works around the theme of nature, starting with Vaughan Williams’ bucolic ‘English Folk Song Suite’ of 1923. Webern’s ‘Langsamer Satz’ was inspired by a hiking trip near Vienna, while Mahler’s majestic first symphony, ‘The Titan’, is introduced by conductor George Morton and self-proclaimed Mahlerite, Alex Burns.

CINDER WELL + JIM GHEDI

Mon 10 June | Shakespeares | £11.25 (£9.12 low / unwaged)

Cinder Well is the solo project of multi-instrumentalist Amelia Baker, who explores ideas of memory, nostalgia and loss in songs soaked through with a slowly dawning horror. She’s supported by local boy Jim Ghedi and his full band, playing humanist hymns to ancient landscapes and the earth itself.

MARCONI UNION

Sun 16 June | Yellow Arch | £9.35 (£7.70 concs)

This trio of Manchester musicians have been making waves in ambient circles with releases on the Brian Eno-associated All Saints Records. They’re playing their debut show in Sheffield with split-screen projections to complement their dreamy sound, created by Manc arts collective DOTCA.

STEREOLAB

Tue 18 June | Leadmill | £24.75

The Groop return after a decade-long hiatus, bringing a fresh batch of modernist melodies and kosmiche constructions. Joining Lætitia Sadier’s crew as they play cuts from landmark albums like **Dots and Loops** are Tomaga, a duo who improvise new lines of communication with the Krautrock gods.

BARANG!

Fri 21 June | DINA | £8 (£6 / free concs)

Expect dazzling dancefloor thunderbolts from Nídia, a Portuguese DJ whose debut album, **Nídia é Má, Nídia é Fudida**, was released on revered Lisbon label Príncipe. For this Migration Matters crossover party she’s joined by Barang! residents Kwaitek and Kom Kom, playing Soca and South African house.

BENJAMIN ZEPHANIAH & THE REVOLUTIONARY MINDS

Fri 21 June | Leadmill | £16.50 (£11 / free concs)

The game-changing poet and anarchist prophet Benjamin Zephaniah has formed a new band. Their self-titled debut, **Revolutionary Minds**, is full of dub reggae deep cuts, each informed by Zephaniah’s lifelong interest in social justice. Support comes from Sheffield’s first poet laureate, Otis Mensah.

Since launching in 2017, No Bounds has quickly become a leading showcase for experimental electronics and diverse dancefloor sounds. 2019’s edition is no different. The festival, which has recently announced its full line-up, runs from 11 to 13 October and features local artists like 96 Back, Yak and a live set from Rian Treanor.

Chicago’s superstar selector The Black Madonna headlines, along with techno originator Juan Atkins making his Sheffield debut. Aurora Halal and Lee Gamble play live sets, with forward-thinking NTS host Nkisi also headlining. While this year’s edition sees events at Millennium Gallery and Kelham Island Museum, the festival’s base remains at Hope Works, where resident DJ rRoxymore goes back-to-back with Violet. If you like your electronica a little more improvised, the Algorave crew will return with their live-coded club sounds, while DJ Q keeps things real for the bassline faithful.

BLACK MERLIN / BOGDAN DRAŽIĆ

Wed 5 June | Hope Works | £13.50

7 Hills take over the high-energy hotbox of Mesters for a night of menacing techno and dark synth sounds. Expect iron-plated EBM from West Yorkshire native Black Merlin, followed by a closing set from The Trilogy Tapes regular Bogdan Dražić. 7 Hills residents will be on hand to warm up the pipes.

GROUNDWORK

Thu 6 June | Shakespeares | Free

After two nights of birthday madness, the Groundwork crew return to their usual Shakespeares residency with guest selector and Pretty Pretty Good resident Stevie Cox. Join her and Groundwork residents including Oliver Heaviside for the winning combo of decent beer and banging tunes.

PLENTY FUSS

Fri 7 June | Hatch | £7

‘Genre fluid’ five-piece Dorcha headline this edition of Plenty Fuss, a showcase for women, non-binary and queer musicians. Friend of Now Then Tsarzi plays sardonic, clever pop from debut album **Last Decade of Love**, followed by Hatch-incubated group Ravedadd and techno tunes from GYPSYmaneuvers. BYOB.

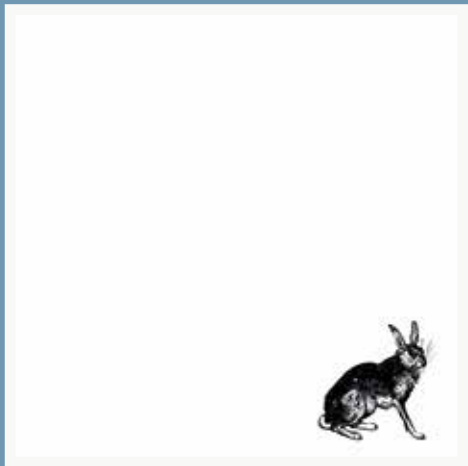
PEACE IN THE PARK

Sat 8 June | Ponderosa | Free

Sheffield’s glorious free festival returns, offering up an oasis of tolerance and tranquility to a troubled nation. Captain Avery headlines the Blues Stage alongside Reasons to be Cheerful, with other acts yet to be announced. The DJ Tent is sure to return, with family-friendly sounds and dancing tunes on the main stage.

HOSTED BY SAM GREGORY

RECORD REVIEWS



CURLICUES

Private Life

Curlicues, the alias of Sheffield musician L.A. Foster, presents an album of ambitious chamber folk in **Private Life**.

At its best, the album invokes a sense of high drama. Opener ‘Locomotive’ features a chord progression that pushes further than standard folk balladry, its occasional swooping shifts in harmony recalling the baroque pop of early Scott Walker. ‘A New Beginning’ begins with mournful violin over unfolding cosmic guitar chords, before the introduction of a clarinet ushers in a new passage with a lightly jazzy cadence.

There is a charming interplay between the ambitious songwriting and arrangements and the lo-fi nature of the recording. Most tracks feature nothing more than strummed guitar, voice, minimal percussion and a splash of keys, violin or woodwind. The stripped-back instrumentation gives the album a sense of space, though one area that would have benefited from higher production values is the acoustic guitar. It has an overly trebly, crispy quality that once noticed won’t go away.

Foster sings with an intensity of diction which when paired with these far-reaching arrangements adds a sense of melodramatic camp, like a more optimistic Momus. He’s described the album as being influenced by a set of lucid dreams. This can be seen most clearly in the lyrics which frequently reference nature, and lines like, “It’s like a mystery, being born” on ‘Locomotive’, questioning the nature of our existence. Other highlights include the enjoyably dreamy ‘Midnight at the Orangery’ and the low-key but meditative piano instrumental ‘European Eye’.

Jack Buckley



MARIEE SIOUX

Grief in Exile

Mariee Sioux has long been beset with shaky comparisons to fellow Nevada City homegirl Joanna Newsom, but on **Grief in Exile** the two part ways decidedly. As Newsom’s focus grows ever more metropolitan, futuristic even, Sioux remains defiantly bound to nature.

One of the last torch-bearers of New Weird America, Sioux, with high and fragile vocals layered in ghostly harmonies, echoes the seventies acid-folk chanteuses which that era helped resuscitate, like Vashti Bunyan and Linda Perhacs. The voice is barely there, but exhibits the kind of crystal-clear diction prized by the mid-century folk revivalists. She cradles her vocals in finger-style guitar, driving and rhythmic, but at points glistening and impressionistic, recalling old country blues and American primitivism.

The record is inextricably American in general, both in its repurposing of familiar Americana - as with the filmic cowboy strings on ‘Behind the Veil’ - and in its musical embodiment of the sheer canyons and vast lakes of the continent. ‘Snow Knows White’ skids to a halt at its bridge as though it were a cliff edge, evoking the natural sublime as Sioux’s voice rises, unanchored atop fluttering guitar and piano.

But the record is tied even more fundamentally to Turtle Island, as Sioux invokes the prophecies and creation myths of her Native heritage. ‘Black Snakes’ opens with the glow of synths, a rare touch of modernity made timeless, even primordial, as lyrics describe light splitting from itself. An “eagle cries over the drum” - nature and humanity are in harmony, their fates conjoined.

Andrew Trayford

WITH FURTHER, RICHARD HAWLEY HAS BROKEN HIS HABIT OF NAMING ALBUMS AFTER PLACES AROUND SHEFFIELD. 2015’S HOLLOW MEADOWS IS A HAMLET NEAR BRADFIELD, WHILE 2012’S STANDING AT THE SKY’S EDGE REFERS TO THE SKYE EDGE SCRUBLAND NEAR PARK HILL. 2009’S TRUELOVE’S GUTTER IS A TRIBUTE TO A LONG-LOST STREET IN PRESENT-DAY CASTLEGATE, WHERE THE EVOCATIVELY-NAMED INNKEEPER THOMAS TRUELOVE WOULD CHARGE LOCALS A FEE TO DUMP RUBBISH IN HIS GUTTER, WHICH RAN STRAIGHT INTO THE DON.



BA’AL

Reverence

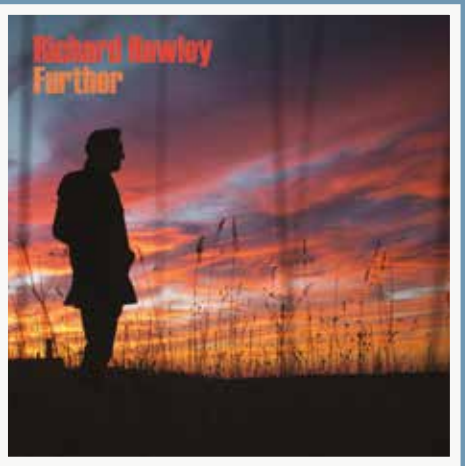
The cover art for this EP features white blossom against a deep blue sky, something that might grace a catalogue promoting tourism in rural Japan. The music contained within is much more monochromatic, however: stark, chilly soundscapes that the Night King of **Game of Thrones** might put on to unwind after a long day of planning the erasure of all warm-blooded life.

Ba'al are Sheffield’s leading exemplars of a subgenre known as ‘blackened post-metal’, whose name implies a dark and steely menace. The ‘blackened’ bit ties them to the aesthetic lineage of black metal while rejecting its unfortunate political background. ‘Post-metal’, meanwhile, puts them on the same side as acts like the now-defunct Isis, who made something more cinematic from the swagger of heavy guitars.

It’s an accurate self-categorisation, though the shifts between modes can feel a little abrupt. Stately, earth-scraping guitar riffs and clattering drums are topped off by gargling shrieks - or are they shrieking gargles? - and the occasional cookie-monster moment. Then suddenly you’re weightless in a cold near-vacuum, as reverb-drenched demons whisper deep below the surface of a crystalline post-rock ambience.

The vocals will be the most off-putting element for those who aren’t aficionados of the blackened style, but if you can come to think of the voice as being less a vehicle for narrative and more like another instrument, then Ba'al’s music might well snap into focus. I’d be cautious about promising you’ll like it, but I can promise you it’s worth trying.

Paul Graham Raven



RICHARD HAWLEY

Further

He’s been around so long it’s hard to think of someone who symbolises Sheffield more than Richard Hawley. You wonder if Pete McKee and him have competitions to see who can out-Sheffield each other.

New offering **Further** is a lot heavier than 2015’s **Hollow Meadows**. Opening track ‘Off My Mind’ grabs your attention immediately with feedback and a heavy beat, but it’s not particularly memorable.

‘My Little Treasures’ feels like more familiar territory for the Pitsmoor-born performer, a melodic song echoing the soothing tones of early efforts like **Late Night Final** and **Truelove’s Gutter**. It’s a change in style from the start, becoming more interesting with each listen. It turns out ‘My Little Treasures’ took Hawley 12 years to write, a personal revelation telling the story of him drinking with his late father’s friends.

‘Emilina Says’ is a show of top form, but then the album shifts back to its upbeat rock nature with ‘Is There A Pill?’ and ‘Gallay Girl’. It’s a more impressive stint into rock than the opener, but it disjoints the album. On the latter half of the record Hawley come back into his own with tracks like ‘Midnight Train’.

Overall, there is a clash of styles here - classic crooner versus riff-heavy Richard - and it’s clear which one comes out on top. However, it’s definitely worth a listen to the latest from Sheffield royalty.

Brady Frost



ROY AYERS

SUNSHINE & GOOD VIBES

At 78, Roy Ayers still has an infectious youthfulness about him.

Over six decades of recording and performing have kept him young, and over the course of our conversation he is positively brimming with happiness. “It’s all about good vibrations!” he says. You can hear him smile down the phone from New York City.

I ask how he’d introduce himself to unfamiliar listeners. “I’m a vibist, a great vibist!” he says. “I’ve had a lovely career, almost a hundred albums.” I should mention at this point that a vibist plays the vibraphone, a sort-of cross between a xylophone and a keyboard.

“I’ve worked with so many great people, like Miles Davis and Earth, Wind & Fire. So many groups,” he says when I ask about some of his favourite collaborations. “It’s been a fantastic career.” As well as these seminal jazz groups, Ayers has come to be cherished for his contributions to funk, soul and disco. He has become one of the most sampled artists of all time.

The undisputed king of the vibraphone and a gifted composer and producer, Ayers first made a name for himself as a young man on the sixties jazz scene. He talks with great respect for his mentor, Lionel Hampton. “I chose the vibraphone because Lionel Hampton came to me - well, I came to him - and it was like imagination personified.” he says, explaining why it

quickly became his instrument of choice. “He gave me some vibe lessons, which was wonderful.” His standing as one of the great jazz vibists is not to take away from the man’s beautifully soft voice, which is an instrument in itself.

The seventies and eighties saw his sound shift to the funkier side of things on albums like **Change Up the Groove** and **Vibrations**. Ayers embraced the disco movement while keeping the jazzy style with which he had made his name. His enthusiasm for the new music of the time extended to starting up his own record label, Uno Melodic, which released disco and soul by contemporaries including Bobbi Humphrey, Rick Holmes and Sylvia Striplin.

He soundtracked the 1973 blaxploitation film **Coffy**, which served as the inspiration for Quentin Tarantino’s **Jackie Brown**, in which Tarantino used five of the songs from Coffy. “Oh, she was wonderful,” he says, when we take a moment to bond over our mutual love of Pam Grier, who starred in both films. “Matter of fact, I love her. It was a fantastic time.”

‘Love’ is a word that Ayers uses often during our chat, and it’s obvious that he means it genuinely every time he says it. “Wow, I’ve had so much fun,” he says of his career, as I let him pause and soak it in for the thousandth time. His seminal song, ‘Everybody Loves The Sunshine’, best encapsulates his career. While never reaching the commercial heights of hits by Stevie Wonder and James Brown, it’s a song that has gained cult status, birthing the acid-jazz movement.

One collaboration I was keen to discuss was with Nigerian afrobeat legend Fela Kuti. “Oh wow, my god!” he says, “Fela

this factor that energises him to continue touring on the cusp of turning 80.

There’s a chuckle when I ask about the reverence towards him within the hip-hop community, and the fact that his music was being sampled so often that at one point 50% of his income was from sample royalties. “Yeah, that’s true!” he laughs. “It would have been the mid-to-late eighties.” He still expresses surprise that his music has formed the instrumental basis of hip-hop, and I get the impression that he has long last track of the thousands of different songs his music has found its way into. “My music has been sampled so many times, I just can’t believe it,” he says. “There’s some good articles I’ve read about it.”

I admit that I first became aware of Ayers as a teenager, having read his name as a sample acknowledgement on an album’s liner notes. It’s clear that he appreciates how his music has been renewed and stayed relevant in this way, as well as through remix albums, bringing him an ever-expanding fanbase.

“I look forward to seeing you in Sheffield,” he says, referring to his headline set at the Folk Forest next month. He signs off with a heartfelt “I love you all!” - and he sounds like he really means it.

Roy Ayers plays the Folk Forest on Saturday 7 July.
Tickets via thefolkforest.net.

Joe Baker

“WOW, I’VE HAD SO MUCH FUN”

Kuti! Great artist and greatly respected. There was such a great energy.” The fruit of this collaboration was **Music Of Many Colours** from 1980, recorded after the pair undertook a three-week tour of Nigeria the year before. Ayers talks warmly of Kuti as “the one, the top of the line,” talking about how much fun the two had. “So very artistic and creative. Such a shame he passed on.” The collaboration has evidently left its mark on Ayers. “I want to work with more African artists, and there’s a project we’re working on at the moment.”

He’s keen to express how much joy he’s found in touring the world, as well as the longevity he has enjoyed in his eighth decade. “It’s really been a fantastic year and it’s lovely that I’m performing so greatly and wonderfully,” he says. He’s still a keen collaborator, in recent years working with neo-soul icon Erykah Badu and house producer Kerri Chandler, but it’s clear that his heart still lies in live performance.

“I guess it’s down to my guys, my band,” he says, when I ask what keeps touring fresh for him. “Wonderful people, and it’s the atmosphere that’s created. The good vibrations of the audience. It’s just a flow.” I can testify that a Roy Ayers show is a delight to behold.

“I’ve toured in the UK so many times,” he says, but when asked about his favourite venue to play in Britain, there’s a clear frontrunner. “Many times I’ve done Ronnie Scotts,” he says, referring to the legendary Soho jazz club. “Pete King and Ronnie were great guys.” It’s also obvious that for Ayers, performing isn’t about the size of the venue or city, but the authentic connection created with the audience at his shows. It’s

6 OF THE BEST FROM THE ROY AYERS CATALOGUE

Roy Ayers Ubiquity - Everybody Loves The Sunshine (1976)
Probably his most famous song and the definitive anthem to sunny summer days.

Sylvia Striplin - You Can’t Turn Me Away (1980)
An infectious bassline punctuated by Striplin’s smooth and sultry vocals. Sampled a number of times, and also covered by Erykah Badu.

Roy Ayers Ubiquity - Running Away (1977)
My personal introduction to Roy Ayers, sampled on A Tribe Called Quest’s anti-domestic violence track, ‘Description Of A Fool’, but a disco classic on its own merit.

Roy Ayers - Coffy Is the Color (1973)
A funky, fast-paced opener to a fantastic film. ‘Aragon’ was also perfectly used in one of the most iconic scenes in Jackie Brown.

RAMP - Daylight (1977)
A slow and soulful number from the group’s solitary but masterful LP, **Come Into Knowledge**. Also used by Tribe on the classic ‘Bonita Applebum’.

HEADSUP

OUT AND ABOUT

Out and About aims to create welcoming spaces for LGBT people in a world traditionally dominated by straight men.

We spoke to founders Heather and Michael, managers of the Rutland Arms and the Devonshire Cat respectively, to find out what it's all about.

What is Out and About?

[Michael] It's a non-profit organisation aiming to create a safe space for queer people and allies in the beer community in Sheffield. It's all about trying to make queer people feel more comfortable drinking in beer-y places. I think a lot of queer people have this disillusion between beer, being gay and stuffy old man pubs.

[Heather] Rather than just having monthly events we want to try and create a community. We hope to make people feel more comfortable, and also to promote it to other businesses

stepping slightly outside of our bubble. One thing we wanted to do is get places to put a sticker up to show that it's a queer friendly space. If something happens to a customer at a pub, I want people to feel confident enough to go up to the bar and say, 'This person said something homophobic,' and know that the response will be positive, and that they'll sort it out.

What are your events like?

[Heather] We've only had two so far. The first one was quite big because it was the launch and it was during Beer Week. We were so shocked by the amount of people that turned up.

[Michael] Big beer names came as well. We sold an entire nine gallon barrel of beer, which for a Monday night is pretty insane.

[Heather] Then the next event we played boardgames. It was really chill. Everyone just introducing themselves and getting to know each other. The next event is going to be a bottle share at the Tap in June. At each event we're going to

"WE WANT TO TRY AND CREATE A COMMUNITY"

to get involved, noticing where they may fall down on queer inclusivity. It's about people finding like-minded people that have the same problems as them, and have experienced the same things, and realising that we can all be pals through adversity.

Who else has got involved?

[Michael] Abbeydale made a beer with us to launch the organisation, Setting Out. That was really good of them. They've been big supporters. Obviously we dragged the Dev Cat and Rutland kicking and screaming with us!

[Heather] The next event we're going to do is at the Sheffield Tap. Different events at different pubs.

[Michael] We don't want to use the same venues over and over. We want to make people realise that they're welcome in different spaces.

What's been the response?

[Heather] We asked a lot of people to get the beer on and we got it on at quite a few pubs around the city. Shakespeares, Walkley Beer Co - luckily, all the best pubs in Sheffield.

It was really good to see the reaction. The pump clip was very gay - quite colourful and queer. I was on the bar when we were serving it and no-one questioned it. I think my only thing would be trying to break out of where we know. Maybe

have a different activity. It's not necessarily about the activity, but it's nice to have an extra.

[Michael] It's a relaxed, easy environment and that's what we want it to be. We don't want it to be too structured.

Sam Gregory



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SATURDAY 3RD AUGUST GREEN HAZE & ONE EIGHTY TWO	FRIDAY 1ST NOVEMBER (18+) JO WHILEY 90S ANTHEMS
DOOKIE VS ENEMA OF THE STATE	SATURDAY 2ND NOVEMBER FROM THE JAM
TUESDAY 6TH AUGUST DEAD BOYS	SATURDAY 5TH OCTOBER CREEP SHOW
SATURDAY 31ST AUGUST AN EVENING WITH ALAN MCGEE	

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'Blue Shelter', 2019
Acrylic and oil on panel, 50x50cm
Flat Street, Sheffield (<http://bit.ly/2GFtm1S>)



Sheffield Doc Fest

Ways of Seeing
6–11 June 2019

See over 200 of the world's best documentaries and join inspiring talks with **Ai Weiwei, Werner Herzog, Asif Kapadia, The Slumflower and many others.** Enjoy live and immersive storytelling events, showcasing creativity across all artistic mediums – from music to live performance and interactive experiences.

Full programme, tickets and Doc/Lover wristbands available at sheffdocfest.com

FILMREEL

DOC/FEST 2019

Sheffield International Documentary Festival, or Sheffield Doc/Fest for short, returns to the city this month for its 26th edition, jam-packed with all kinds of films, talks, virtual reality experiences, music and performance.

Trying to express every facet of this mainstay festival's programme on this page is futile, so instead here is a very small sample of what's happening between 6 and 11 June. Honourable mentions must also go to talks from investigative journalist Stacey Dooley (Mon 10 Jun, 5pm, Crucible), author and screenwriter Nick Hornby (Mon 10 Jun, 5:30pm, Crucible Studio), and artist and activist-turned-filmmaker Ai Weiwei (Fri 7 Jun, 6pm, Crucible).

Visit sheffdocfest.com for many more listings and to buy tickets and festival passes.

DIEGO MARADONA

Thu 6 June | 6pm | City Hall

Fri 7 June & Tue 11 June | Showroom

Sheffield Doc/Fest 2019 kicks off with a screening of **Diego Maradona**, a personal look at one of football's most iconic and controversial figures, directed by Asif Kapadia of **Amy** and **Senna** fame. Known for his intensely personal depictions of the consequences of fame, talent and searing ambition, Kapadia's film is likely to be an emotional rollercoaster.

WERNER HERZOG

Sat 8 June | 9:15pm | Crucible (screening & conversation)

Sun 9 June | 11am | Crucible (conversation)

Werner Herzog is arguably one of the greatest living film directors, with a career spanning six decades. Herzog's ongoing fascination with society's outliers is once again on display in **Nomad: In the Footsteps of Bruce Chatwin**, a portrait of the late travel writer, adventurer and good friend to Herzog.

THE CAMPAIGNERS

Tue 11 June | 9:45pm | Showroom

Local filmmaker Jamie Taylor premieres **The Campaigners** at this year's Doc/Fest, following the trials and tribulations of Woodseats Working Men's Football Club, its "tales of sex, scraps, ale and accumulator near misses", and the weekend escape it provides to its players.

SPECTRE

6-11 June | Site Gallery

As featured in last month's issue of Now Then, this year's Alternate Realities commission is **Spectre**, an immersive installation and "a cautionary tale of computational propaganda, technology and democracy". Co-creator Barnaby Francis told us: "Visitors are invited to pray at the altar of dataism. Spectre is a subversion of the digital influence industry."

GAME OF THRONES: THE LAST WATCH

Sun 9 June | 9:30pm | Crucible

Jeanie Finlay had unprecedented access to the set of Game of Thrones during the filming of its climactic final season. **The Last Watch** is the result, a personal portrait following cast and crew, exploring the decade of filming its eight seasons entailed and the difficulties of saying goodbye to such a huge - and hugely successful - show.

BLACK TO TECHNO

Sat 8 June | 9:15pm | Showroom (screening)

Sun 9 June | 1:15pm | Crucible Adelphi (conversation)

Black To Techno uses original and archival footage to show how, far from being simply a genre of music, techno is a "philosophical, sonic and anthropological model for overcoming alienation". Director Jenn Nkiru also discusses her form of 'cosmic archaeology'.



Diego Maradona



Spectre



Werner Herzog



The Last Watch



The Campaigners



Black To Techno

STAGE LISTINGS

REASONS TO BE MYSELF

12-15 June | 7:30pm | The Local Theatre, S3 8NB | £8/£5

A new piece of writing by Katie Read focussed on a family coming to terms with their sibling transitioning, a story "full of strength and wit". Relaxed performance on Wednesday 12 June. thelocaltheatre.com

THE GIFT

Thu 20 June | 8pm | Crucible Studio | Pay What You Can

A shadow puppet performance by the Arab Puppet Theatre Foundation featuring traditional classical Arabic, Persian, Iraqi, Egyptian and Indian music. Part of Migration Matters Festival. migrationmattersfestival.co.uk

TRUTH TO POWER CAFE

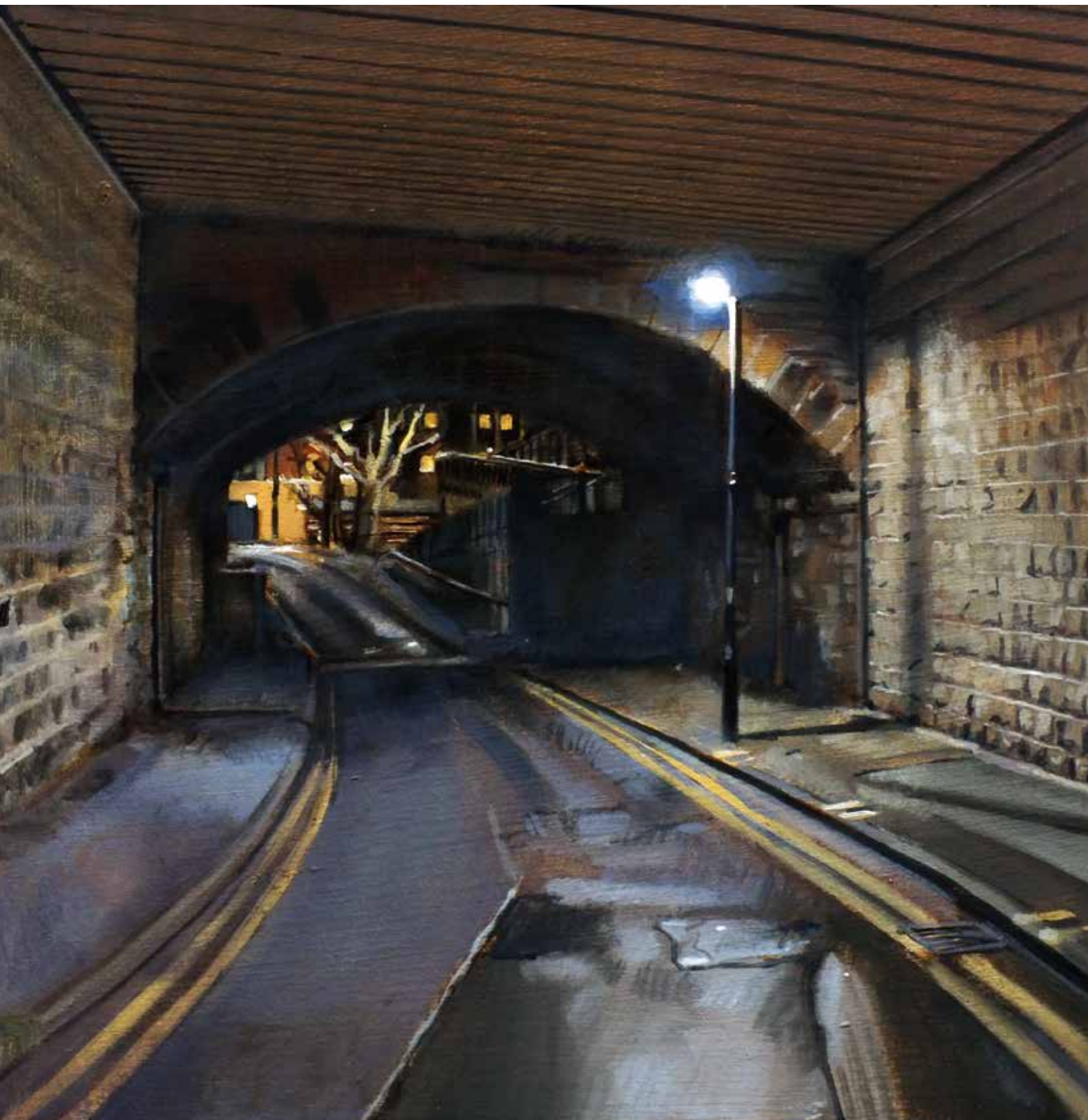
4-5 July | 7:30pm | The Civic Barnsley, S70 2HZ | £10

Mixing memoir, poetry, music and spontaneous testimony, **Truth To Power Cafe** turns theatre on its head to explore the importance of "saying something to those in a position of trust or authority who don't want to hear it". barnsleycivic.co.uk

600 PEOPLE

Fri 12 July | 7:45pm | Theatre Deli | £10/£8

A trip to the outer reaches of the cosmos with Third Angel's **600 People**, described as "somewhere between stand-up and an astrophysics lecture". Part of Future Fantastic Festival. theatredeli.co.uk



'Under Bridge', 2019
Acrylic and oil on panel, 25x25cm
Shude Hill, Sheffield (<http://bit.ly/2GV1TKZ>)

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SUN 2ND // 1PM
CASUALS
FUNDRAISER
W/ JUNGLE LION
& MORE
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WED 5TH // 10PM
MOONRISE
SUMMER JAM
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THU 6TH // 11:30PM
LA RUMBA:
OPTIMO
(ESPACIO),
KAHN + NEEK
£7 / 9

FRI 7TH // 8PM
RIOT JAZZ BRASS
BAND W/ DR FAT
LIP & MOAN
£9

MON 10TH // 7PM
FUNZING TALKS:
MURDERERS,
MAFIA, HITMEN
& US PRISON
£12

WED 12TH // 6:30PM
YELLOW ARCH
CAFÉ SESSIONS
#16
FREE ENTRY

THU 13TH // 7PM
THE DAILY
GRIND BLUES
& SOUL REVUE
£5

SUN 16TH // 7PM
MARCONI
UNION LIVE
TRANSMISSION
£7 / 8.50 / 10.50

SUN 23RD // 10:30AM
YELLOW ARCH
VINTAGE VERA
KILO SALE
FREE ENTRY

TUE 25TH // 7:30PM
YELLOW ARCH
OPEN MIC #2
FREE ENTRY

SAT 29TH // 2PM
DUB SHACK BBQ
FREE ENTRY

SAVE THE DATE

SAT 6TH JULY // 8PM
FOLK FOREST
AFTER PARTY

FRI 19TH & SAT 20TH JULY
TRAMLINES
WEEKENDER

30-36 BURTON RD NEEPSSEND
SHEFFIELD S3 8BX tel. 0114 273 0800

SHOUT OUTS

NOW THEN MAGAZINE IS FUNDED BY LOCAL INDEPENDENT TRADERS, COMMUNITY GROUPS, CHARITIES AND LOCAL GOVERNMENT. THIS PAGE IS OUR CHANCE TO SHOUT ABOUT ALL THE GREAT STUFF OUR PARTNERS, ADVERTISERS AND SUPPORTERS ARE UP TO.



BE KINDER

Jarvis celebrates the Kinder Mass Trespass,
6 July to 15 September

Inspired by the historic Peterloo Massacre, which reaches its 200th anniversary this August, the National Trust is this year running a series of events and exhibitions called People's Landscape, using the power of people coming together for change as a creative jumping-off point.

As part of this, Jarvis Cocker is working with Turner Prize-winning artist Jeremy Deller on a creative programme inspired by the story of the 1932 Kinder Mass Trespass, which many years later led to the right to walk on mapped access land becoming enshrined in British law.

Cocker and Deller will create a walk from Edale train station to Kinder Scout, featuring artistic interventions and loosely based on the original Mass Trespass route. Entitled BE KINDER, the trail will be designed with support from partners and local residents and will run from the beginning of July to the end of the summer holidays. Enthusiastic volunteers are encouraged to get in touch via peakdistrict@nationaltrust.org.uk.

BE KINDER sounds like a really exciting project and a good excuse to get out of the city. In the words of Jarv: "Think how to be... Kinder."



NOW THEN APP

Free for Android and iOS

Last year we redeveloped the Now Then App to make it a more powerful tool for social change in Sheffield. Designed to act as a source of local knowledge and provide a platform for independent traders, the app hosts the content of the magazine for each issue, plus exclusive articles, features, interviews and breaking local news.

The free app helps you find information on everything from arts and entertainment to volunteer and social action opportunities, from film and events listings to recipes, featured artwork and creative writing. It also includes a directory of Sheffield's independent traders, allowing you to find out which traders are nearby and make informed choices about how you put your money where your heart is - what we're calling #pocketpower. The Now Then App also includes a range of offers, loyalty cards and competitions from independent traders, helping you to make savings while supporting the enterprises which make our city unique.

If you'd like your business to be part of the community of independents listed on the app, please get in touch with natalie@weareopus.org.

TREEHOUSE BOARD GAME CAFE

treehousesheffield.com



We've made no secret of the depth of appreciation we have for this special place, for everything from their commitment to being autism friendly to their ongoing mission to eliminate single-use plastics from their kitchen. Therefore we thought an update on the goings-on at the Treehouse was in order.

Friday 14 June will see their second ever speed friending event. Think speed dating minus any pressure to meet a romantic partner, with the addition of - you guessed it - quick and fun board games.

On Sunday 23 June, the Treehouse will be holding a board game swap to raise money for homeless charity Roundabout. Their last game swap back in January was a great success, with plenty of folk picking up a boardy bargain and over £500 raised for local food charity Foodhall.

If you're yet to visit this gem of a place, we implore you to roll the dice.

THE LIBRARY

10 Leeds Rd, Attercliffe, S9 3TY
thelibraryvenue.co.uk



Housed in Sheffield's oldest library, The Library Cafe and Restaurant combines great food with great live music to full effect.

Food wise, healthy fusion tapas is on the menu, with global flavours including Caribbean, North and South American, Mediterranean, North African and British, while a lunchtime menu is also available. Keep an eye out on the Now Then App for exclusive food offers at The Library, coming very soon.

Music wise, the menu is likewise diverse and tasty, with live music and DJs delivering good vibes in the form of jazz, funk, soul, disco and house. Live acts from across the globe are showcased on Thursdays, Fridays and Saturdays, followed by soulful DJs to round off your evening.

With the regeneration of Attercliffe Waterside taking steps forward of late, it won't be long before The Library is seen as a frontrunner in the area. Give it a try next time you're looking for a good meal at a good price.

IT'S OUR CITY

People's Petition –
Three Months To Go
itsourssheffield.co.uk



Last year a local campaign group was founded to change Sheffield City Council's decision-making processes from the current 'strong leader and cabinet' model to a more democratic committee system, which takes into account the views of all elected councilors on key issues.

Since launching the petition, the group has garnered almost 15,000 signatures from Sheffield voters. Once they reach 20,092 signatures, 5% of registered voters, a local referendum will be triggered on the issue under the Localism Act 2011. They need to do this by 24 August.

The group has had over 10,000 conversations all over the city about the way the Council currently operates, with people often commenting that 'the cabinet system doesn't seem right' and that it's 'not how they thought it worked'. They are rightly surprised that the majority of our 84 councilors don't get a proper say on the big issues, because decisions are ultimately made by the Council cabinet.

Visit the site for more information and to sign the petition.

ABBEYDALE PICTURE HOUSE CROWDFUNDER

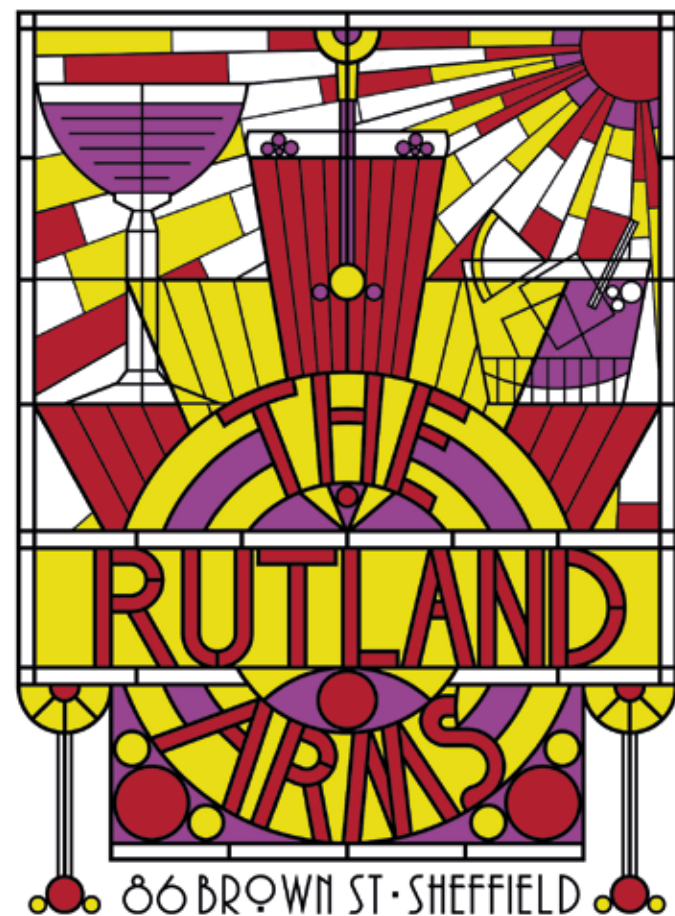
crowdfunder.co.uk/abbeydalepicturehouse



In the last two years Abbeydale Picture House has played host to an eclectic range of events, from weddings and gigs to poetry performances and film screenings. But CADS, the charity who manage the building, believe that what they've accomplished so far is just a glimpse of what the iconic Grade II-listed venue could become.

The building is in desperate need of TLC and currently only has 45 'temporary event notices' per year, which limits the scope of event programming. The first phase is therefore to do the necessary work to secure a premises licence and the CADS team have launched a crowdfunder to that end, which aims to raise £35,000 by 10 June.

Securing the licence is part of a bold five-year plan to bring the building up to modern standards and back into regular use. We know we're not alone in wanting this building to live on for future generations. Follow the link to learn more and donate.



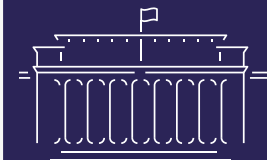
KEG BEER • REAL ALES • CIDER
GIN • WHISKY • WINE • SPIRITS
BOTTLE FRIDGE • CRAFT DINNERS
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BEER GARDEN • JUKEBOX
DOG FRIENDLY
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June 2019

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Facebook - @TheCrowInn

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rutland.arms RutlandArms rutlandarms



Sheffield City Hall

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June/July 2019



Thursday 4th July | 7.30pm

An Evening with Gill Sims:
Best Selling Author of
'Why Mummy Drinks'

Friday 5th July | 8pm

Last Laugh
Edinburgh Express:
Christian Reilly
and Nina Gilligan
Stand Up Comedy Shows

Friday 12th July | 8pm

Last Laugh
Edinburgh Express:
Sally Anne Hayward
and Troy Hawke
Stand Up Comedy Shows

Friday 19th July | 8pm

Last Laugh
Edinburgh Express:
Tom Houghton and
Lloyd Langford
Stand Up Comedy Shows

Saturday 20th July | 7.30pm

Tramlines Fringe:
Desperate Journalist

Saturday 20th July | from 2pm

Tramlines Fringe
in the Ballroom

Friday 26th July | 8pm

Last Laugh
Edinburgh Express:
Paul Sinha and Jo Caulfield
Stand Up Comedy Shows

sheffieldcityhall.co.uk
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'No Entry', 2018
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Abbeydale Road South, Sheffield (<http://bit.ly/2IVQYCX>)

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✧ **SATURDAY OFF ME NUT RECORDS** ✧
PHATWORLD, PELIKANN, BEN SUFF DONK
TONY TRIBE, SMILEY MAXX, CHARLA GREEN
AYU ACID, JUNGLIST ALLIANCE,
NICKY BLACKMARKET

✧ **SUNDAY BLANCMANGE** ✧
LOUNGE - TEMPLE OF JAZZ
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19TH, 20TH & 21ST JULY

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RUTLAND ARMS THE CIVIC, BARNSELEY
BANNERDALE OSTEOPATHS BEANIES
WHOLEFOODS **SHOWROOM CINEMA**
THE LEADMILL **CHURCH TEMPLE OF**
FUN SHEFFIELD BID **THE RED DEER**
THE LIBRARY **SHEFFIELD CHILDREN'S**
HOSPITAL CHARITY FOUNDRY LIVE **CITY**
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THE CROW INN **MIGRATION MATTERS**
FESTIVAL FOLK FOREST **TREEHOUSE**
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SMALL STUFF **THE CROOKED CAFE** TWO
SHEDS **UNWRAPPED** NO NAME